

# Spring Festival Of Neighborhood House Week's Music Event

By J. MacB.

This week brings a short pause to things musical, with the single exception of the outdoor Spring Festival of Neighborhood House, a unique and picturesque community fete that takes place on street, in garden, and within the building of this settlement house in southwest Washington.

May, however, brings a week of grand opera by the ever-popular San Carlo forces, under the direction of Fortune Gallo.

May brings also, on Tuesday, the 4th, a return of the celebrated coloratura soprano, Mme. Luisa Tetrazzini. On the same evening the women's choral organization, "The Rubinstein Club," gives its spring concert, with prominent soloists.

Fortune Gallo's Good Fortune.

The coming of the San Carlo Grand Opera Company brings Washington's interests into the latest development of grand opera for this country, that is being much discussed in New York. The grand opera situation has taken on another phase in the announcement that Fortune Gallo has entered into a partnership with Mrs. Oscar Hammerstein to take over the late Oscar Hammerstein's famous Manhattan Opera House for a term of years. This house has been under the control of the Metropolitan Opera since, that institution bought out Hammerstein ten years ago. That arrangement will expire soon.

and the late Mr. Hammerstein was planning up to the time of his death to reopen it with grand opera. Instead it will come into the possession of his widow, who has formed this alliance with Gallo in order to house opera at the Manhattan as her husband had wished.

Gallo owns the San Carlo Grand Opera Company, but this organization figures only as one of the organizations that will furnish opera at the Manhattan, as he intends to place the Manhattan open to any operative organization of worth that may visit New York.

The Chicago Grand Opera is in need of a larger place than the Lexington Theater, in which its three seasons in New York have been given, and Mr. Gallo has offered the Manhattan for their future annual visits between the middle of January and the first of March, beginning next year.

He also is in negotiation with the directors of various operative units of note in Europe with a view to bringing them to America for seasons.

at the Manhattan, among them Sir Joseph Beecham's Covent Garden organization in London, the Carl Rosa Grand Opera Company, and several others now located in continental European capitals.

The season will be inaugurated under the Gallo-Hammerstein management next September by the San Carlo Grand Opera Company, which will open a "Labor Day" series of five weeks, there, prior to its usual tour from coast to coast. Following that engagement Mr. Gallo will present a series of revivals of comic opera classics at the Manhattan, the duration of which will be determined by the subsequent bookings of other grand opera organizations.

Outdoors and the Festival. "May Day in Toyland" will be given by the clubs of the Neighborhood House on Thursday, Friday, and Saturday of this week.

4 p. m., Thursday and Friday—"Little Plays for Little People." Come! Come to the realm of make-believe. Where dolls talk, go up in a swing. Ride in the toy train, and with us sing. Paddy in the nursery toys will show: Jack-the-Box and Noah's Ark, you know.

Come! Come! Come and be gay. For here we dance the May pole all the May day.

5 p. m., Thursday, Friday and Saturday—"Bigger Plays for Bigger People."

6 p. m., Saturday—"All the Plays for All the People."

Supper is served daily from 5 to 7. If you do not know the playday spirit of this settlement house of the National Capital, an entire afternoon and evening there is an experience worth trying. The plays are performed from the children and the young folks of this Neighborhood colony.

The requirements on the public's part in this performance are a child spirit, the price of entrance at the door, which is 25 cents, and remembrance of the event that will help to perpetuate this industrial art center, which must be visited to be understood.

Neighborhood House is at 470 N. street southwest, on the Seventh street car line.

## Fritz Kreisler Peeps Into America's Musical Future

Interviewed by LASZLO SCHWARTZ

After leaving Fritz Kreisler I felt a great regret that I could not have taken with me the millions of music lovers to interview Kreisler and made it possible for them to meet the "Man" Kreisler. I mean the millions who have learned to love the man for his wonderful art, who know him only from a distance, who have been thrilled by his musical message, but never felt the glow of his individuality.

Kreisler the man is not Kreisler the violinist. Kreisler the man lives in a sphere too big to be bordered by all the gut strings and horsehair in this wide world. He is a thinker, a philosopher whom no phase of life escapes. Whatever enters into the evolution of mankind, regardless of whether it directly or indirectly touches upon the subject of music, becomes a subject of study to this truly cultured man.

Unlike so many of our well-known soloists, he has not become so self-centered in his own importance, and in the evolution of America's musical art in a narrow, box-office sense of the word, as to judge our wonderful musical growth merely from the angle he sees it. For that reason Fritz Kreisler's prophecies as to America's musical future are of historical value. They are the great thoughts of a truly great man. And so let me introduce to you: Fritz Kreisler, the thinker.

"I am often amused by the hasty criticisms I hear in reference to America's musical life and its future. While, of course, there is a great variety in the legion of knockers, one could justly divide them into two camps. There are those who are everlastingly comparing it with the musical life of continental lands which have reached a higher state of musical culture. Then there are those who cannot even make a halfway intelligent comparison, but simply knock and wall over the hopelessness of the 'rank materialism' in America's musical life for no other reason but because they hear it. Few misguided musicians expound such theories.

"Now the truth of the matter is that the musical evolution of America is unlike that of any continental land. Musical life in these shores began under vastly different circumstances than it did abroad, and it is certainly being developed differently than in any European country. As a result of these different methods and different conditions, it is absolutely unjust to judge America's musical present and future by what took place in continental musical evolution.

"I regret that I cannot go into this subject at length, but I feel certain that if some of the musicians who now labor under these false illusions will but take the trouble, and make the comparisons as I suggest, they will soon come to the conclusion that the only way to be just to America in appraising its musical

accomplishments and its future is to judge it unbiased—without insisting on comparing it with the musical standards of continental lands.

"It is true that musical art in its higher forms such as chamber music, symphonic works, etc., is still far from being fully appreciated by the masses. But—let me add right here, that in some of the very countries which are often brought up for comparison there is also a sad lack of appreciation for some of the highest forms of musical art. I need not call these critics' attention to that wonderful land—Italy—and ask them to make an unbiased investigation as to its output of chamber music. They will be surprised to face some very disappointing results.

"The temperament of the people of each country must be taken into consideration before we can come to an intelligent conclusion about the merits and shortcomings of their musical evolution.

"In America the spirit of the times is such as to demand things on a large scale. The vast stretches of the land infuse men with such ideas. It is needless to say that in a country where they have built the material foundation of the nation with such feverish ambition, has been the case in the United States, it was but natural that when finally it came to the finer things of life such as music, the same methods were employed in its development.

"No one who knows musical history will deny for a moment that such extensive and intensive methods are bound to bring evil influences in their wake. Yes, but in the same breath we must also admit that over such a continental methods would have proven pathetic and ridiculous. Moreover, since they would have been used under vastly different circumstances, they would have surely brought no such results as has been the case in the musical lands of Europe. Europe built its musical art on its folk-song cult. America built its musical life with the help of all nations. They brought here not only their good but also their weakening influences. All of this was tossed into the musical melting pot of the land, and much as with the social melting pot, the experience is but in the first stages. "Yes, in the early stages—and yet look what great results have been attained. Wherever one travels there are most encouraging signs which set one a-dreaming of the wonderful musical future of this country.

"Think of the progress school music, phonograph records, the world's greatest piano industry, tremendous music publishing houses, motion picture orchestras, bands, accomplished in this country within but a very few years!

"I would like to call our pessimistic critics' attention to the fact that never before in musical history has any land of such dimensions as America accomplished feats in musical development like those which took place in this country during a parallel period of time and under such unfavorable conditions. I do not mean materially unfavorable, but I refer to the conducive musical atmosphere which was lacking here up to but few years ago.

"When we consider that this has been accomplished without the guiding hand and material aid of the Government, unlike the case with European countries, there seems a greater credit due to the forces that have brought America's musical life to its present standard.

"Today America knows what music means in the life of the individual, the child and the adult, in the home life, in the life of the community, and the nation, and I dare say that when the powers of each community, State, and National Government will get back of music, then this country will take the front rank in the league of musical lands."

## CIVIC CENTER BAND IN CONCERT TONIGHT

The Community Civic Center Band, James E. Miller director, will give a concert at the Howard Theater tonight at 8 o'clock. The soloists are Miss Lottie Williams and Lieut. James Lomack, with Miss Gerlie Wells as accompanist.

## WON HER CAREER BY GRIT, SAYS ANNA CASE

Concert Singer Had No Money or Influence to Back Her—At Poll's Tonight.

Anna Case, the American concert singer, who will be heard tonight at Poll's Theater in song recital, gives the most hardened interviewer much to think about on his way home.

Seen at home in New York, as Anna Case insists all artists should be, one certainly has the Metropolitan star at a great advantage. A brief wait in her beautiful music room, which seems to have no definite shape, but contains Anna Case's pet piano—the one modern note among the antique things of beauty—one is surrounded with rare flowers, Japanese servants, and expensive rugs, upon which

## MUSIC CALENDAR

APRIL.  
29, 30, May 1—Spring festival at Neighborhood House. "May Day in Toyland." Thursday and Friday, 4 p. m.—"Little Plays for Little People." Thursday, Friday and Saturday, 8 p. m.—"Bigger Plays for Bigger People." Saturday, 5 p. m.—"All the Plays for All the People."

MAY.  
3, Monday evening and all week—San Carlo Grand Opera Company.

4, Tuesday, 4:30—Mme. Tetrazzini, coloratura soprano, in return concert, National.

4, Tuesday evening—Benefit for the George Washington University Hospital, "Aida." Verdi's Egyptian opera, presented by the San Carlo Grand Opera Company.

4, Tuesday, 8:15 p. m.—Rubinstein Club concert, with Charles Carver, tenor, and Frank La Forge, composer-pianist, as soloists.

charming ensemble, the design, photographic smile of her friend, Enrico Caruso, beams from above. Miss Case has a modern apartment on West End avenue, within easy walk of the famous Riverside Drive.

Ann Case starts to talk right away about her art, her music, her work, her career, how she has made it without money, backing or influence of any kind, working by sheer dogged, unswerving pluck into a position of assured luxury with more friends than she can count, more material things than she can possibly need, and more concerts than she can geographically reach. That is the sum of the career of Anna Case, a career that is one of the wonders of musical New York.

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## Concerts

Mme. Tetrazzini at National, May 4.  
Mme. Tetrazzini, the great coloratura soprano will sing a return engagement at the National Theater, Tuesday May 4th at 4:30, under the management of Mrs. Wilson-Greene. Mme. Tetrazzini is known to the world ever by the brilliancy of her singing and her phenomenal vocal ability. Her second appearance in Washington is in response to her numerous admirers. Mme. Tetrazzini is in more glorious voice today than when she left this country a few years ago. Her tones have a deeper warmth and there is an added richness and a mellowness.

Seats are now on sale at Mrs. Greene's Concert Bureau in Droop's, Thirteenth and G streets.

## MUSIC NOTES

Church of the Covenant.  
At the Church of the Covenant Sunday afternoon the choir will sing the forty-eighth inspiration service, with Nettie Craig, soprano, as special soloist. The double quartet will give three anthems, with incidental solos by Miss Belser, Mr. Backing, Mr. Miller, Miss Craig and Miss Smith. Miss Craig will sing "Jesus, Lover of My Soul," by Glenn C. Gorrell.

In the evening, at 8 o'clock, the soloist will be Herman Fakler, baritone, and the evening choir of 105 voices will sing three anthems. Mr. Fakler will give "God's Garden" by Lambert. Both services are under the direction of Sydney Lloyd Wright, with Harvey Murray at the organ and Claude Robeson at the piano.

Estelle Wentworth in Alexandria.  
Estelle Wentworth, opera soprano, who began her music studies while in school in Washington, was heard in song recital in Alexandria Tuesday evening, assisted by Jules Falk, violinist, and Malvina Ehrlich, pianist. The trio of musicians have just closed a successful concert season that has lasted since October last.

Miss Wentworth goes to her farm in northern New Jersey for the summer. The recital was an interesting one and the opening of a new field for this opera singer. She gave dramatic artist a novelty in the tender "O mio babbino caro" from Puccini's latest opera, "Gianni Schicchi," while in recital songs the "Do Not Go, My Love," of Hageman, the "To You of Oley Speake," and an ensemble number, violin in Leroux's "Le Nil" she brought out a delicacy of voice whose sympathy should make the song-singer a varied thing with her, for Miss Wentworth has the animation that puts spring into her bird songs.

Mrs. Byrnes to Entertain Club.  
Mrs. Eugene Byrnes has sent out invitations for Saturday, May 1, at 5 o'clock, to meet the active members of the Friday Morning Music Club. She will entertain at her home on LeRoy place.

Interior Dept. Concerts Close.  
The fifth and last public rehearsal of a very successful season of the Interior Department band and orchestra, under the direction of Walter G. Wilmarth, was given last Thursday evening in the auditorium of the Interior Department building. The soloists were Mrs. W. G. Wilmarth, soprano; Charles E. Myers, tenor, and Phil S. Hopkins, in Euphonium solos.

King-Smith Studio Ten.  
The attractive studio of August King-Smith, on N street, has become the Sunday evening meeting place of a group of musicians and music lovers. Overlooking a garden, with a garden wall and a willow, fountain and a sunken garden, these studio musicians receive the influence of environment that adds to their charm and to the warm hospitality.

Last Sunday evening a very enjoyable program was given by the young students of Mr. King-Smith's vocal class, with Mr. King-Smith at the piano. There was interesting variety in the voices, and these young people sang with freshness and freedom. Erna Keim, contralto, opened the program with three songs, displaying a voice of resonance. Miss Spensler showed real insight in her singing of the "Mimi's Farewell," from "La Boheme." A little coloratura with real personality is Josephine Houston, while contrast was shown in the entire group of soloists, who included Dorothy Smith, Vivienne Donner, Anna Breitenstein, who may become a dramatic soprano of note; Preston Haynes, tenor; and Edna Mialitz. Miss Gertrude Terrell, pianist, was assisting soloist. The program closed with a chorus of women's voices, about a dozen, in which the class gave the "Blue Danube" among the musical selections.

## ORCHESTRAL CONCERT

BY THE U. S. MARINE BAND ORCHESTRA AT THE BARRACKS MONDAY, APRIL 26, 8 P. M.  
WILLIAM H. SANTERMAN, Leader.  
March, "Universal Freedom."  
Overture, "Zanetta." Blankenberg  
Nocturne in G minor. Krzyzanowski  
Clarinet Solo, "A Dream." Op. 47. Baermann  
Suite d'Orchestra, "The Attraction of Pan" Hadley  
Dance of the Nymphs. Andante.  
Intermezzo. Allegro on fuoco.  
Entr' Act. Moderato.  
Dance of the Harpies. Allegro con fuoco.  
Valse de Concert, "The Beautiful Blue Danube." Strauss  
Grand Scenes from "Tannhauser." Wagner  
Marines' Hymn, "The Halls of Montezuma."  
"The Star-Spangled Banner."

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